

Západočeská univerzita v Plzni
Fakulta filozofická

Bakalářská práce

**Shrek – A Comparative Analysis of Czech Translation of an
Animated Movie with Commentary and Glossary**
Miriama Fabišíková

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an Animated Movie with Commentary and Glossary**

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Prohlašuji, že jsem práci zpracoval(a) samostatně a použil(a) jen uvedených
pramenů a literatury

Plzeň, duben 2016.....

Poděkování

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1 Introduction

Translation is a complicated process which has to be taken seriously by all translators. Apart from using different dictionaries to help them, they also have to use their own creativity and vocabulary to translate a text from source language to the target language, to translate it as close to original as possible without losing meaning of the author's idea in the work. Theory of translation explains ways translators should take and mistakes they should avoid. In the movie translation it is important to translate the script as close as possible to avoid confusion. However, it is also important to adjust cultural references from the source language to the target language for audience to understand. Thus, it is necessary for the translator to have knowledge of the cultural background of both languages.

In this work, the theory of the translation will be presented in the first part. Foremost, the general theory of the translation will be introduced and its evolution during history, diverse approaches were used to try to comprehend, explain the translation process as close as possible. Another part discusses problems of the translation and as each language has its unique connotations, associations, various proverbs or idioms, it is hard to find an accurate translation. That is why linguists talk about loss and gain, the untranslatability and the equivalence. Nevertheless, in various situations when a word, a phrase or a section of a text are hard to translate, individual processes of the translation come to the light. They adapt, borrow, literally translate, modulate, transcribe, omit or substitute a word or a phrase in order to translate it.

The movie translation, dubbing, subtitles, narration and other, started with the era of voiced movies and the need of comprehension of foreign movies. The dubbing and subtitles, the most common movie translations, are now integral part of our lives as movies are translated for the audience. The role of movie translators may be more difficult than the role of literary translators as movie translators are limited by the length of dialogs, lip synchronization or the length of the scene. However, those are not the only problems as cultural references are very frequent in movies, there is also visual part which the translator must also take in consideration and modify the translation according to it.

In the next chapter is mentioned shortened history of animated movies from the relative beginning. As time passed animations transferred from a blackboard to a paper,

later cels and became more precise. Later computer-generated images started to find their way into movies and nowadays they play important part in movie creation, especially in animated movies.

The objective of this work is to compare the original script of Shrek and Shrek 2 movies with Czech dubbing and subtitles, to comment on both, translations and the original text, concerning the usage of words or phrases and methods of the translation. As movie translators are restricted by movies in a specific way and affected by cultural differences, they adapt different methods of translation to present an adequate result to the audience.

2 Theory of Translation

The study of the proper principle of translation is described as theory of translation. It was perceived as interception of a source language (SL) into a target language (TL) and conservation of meaning in TL which is as close as possible to SL without any deformation. The most important part is to comprehend the text, the syntax of the studied language and translating the text is proving that comprehension. It is based on a strong infrastructure of understanding how a language works. It recognizes that different languages mean different forms of expressing the meaning. However it leads translators to find more appropriate ways to preserve meaning, while using the most appropriate forms of each language. At first, translation has been seen as mechanical process rather than creative. Anyone with basic knowledge of other language could be a translator. Later, different scholars characterized translation as an art, a craft, a science or something between an imitative art and a creative art. In these days, translating means transferring information between different languages. It can bring new ideas which would be unknown due to different languages. The translation can be viewed as sort of limitation, it actually get over these limitations that specific languages inflict on speakers. It helps to acquire something which already exists in secondary communication. However, translating is not an easy process for translators and interpreters. Different expressions and the structure of phrases between the source language and target language make their work more difficult. It includes translating lexical mismatches, rhetorical questions and play of words. [1] [2] [3] [4]

2.1 General Theory

The translation in literature is partly on theoretical level, however, very little on empiric or essayistic level. Empirists tried to generalize it and agreed on three points which should be important to the translator (the translator have to know the SL, TL and the subject matter of the translated text). However, those three generalizations only hide behind other sophisticated formulations. [5]

The work of translators and interpreters comprehend large number of similar problems which emerge mainly from differences between languages, even psychological, technical or other difficulties when decoding a text and transfer of a statement into another language. However, those three categories of the translation are

dealt with differently according to a type of the translator. Nevertheless, the level of the difficulty rises in the translation from technical text into dubbing because of existing factors which should be invariable. “A centroid is moved to the invariability of lesser language elements and simultaneously it frequently weakens a requirement of invariability of superior components.” [6]

The equivalence was considered as the main problem of the translation for a long time because it emphasized the possibility of transition between SL and TL. Today it is considered as the principle of the translation. The functional equivalence says that it does not matter if the linguistic features are the same or different, however, they must fulfil the same function in every aspect – connotation, pragmatic, semantic. Nevertheless, R. Jakobson points out that some languages have more categories than other and that is why the translation is often more difficult. The translator then has problem with what can be expressed and what can be left out. [7]

A centre of the linguistic problematic is without doubt in the similarity of both languages of the translation and in their dissimilarity. Double inclination of modern linguistics raised these comparing examinations to higher level where on one side collective elements of the languages were found and on the other side it elicits how a sight of the native speakers is formed by specific features of the language system. This aspect can more likely help us in detecting premises of the translational work rather than the process of translation. Catford used layering of the language system in his attempt to distinguish the translational process. He distinguishes limited translation which imply the translation in the same language level, e.g. phonological, graphological, lexical or grammatical translation and full-scale translation which mostly corresponds to grammatical means of translated language thus the movements from one language to another are created. [8] On the other hand, Jakobson distinguished 3 types of translation:

1. Interlingual – the terms are reworded in the same language
2. Intralingual – language is reworded into more comprehensible text, the most common example is translating from Old English to Modern English but it can also be from one dialect to another.
3. Intersemiotic – it occurs when e.g. ”poem is translated into dance or a picture“ or “a novel into an opera or a film“. [9]

The translator should know how to adjust the text to the reader which has

different background. The translator must also consider two different contexts – empirical and situational. Basically, it means to solve the problematic of words which marks things or situations connected to culture, economics, history and way of living and do not have equivalents in TL. In these cases, it is needed to add information connected to the text and leave out unimportant. Adding information in literary texts can give negative impression. Augmentation of information can change the text and explanatory information can prolong the text. This adding of information can be compensated by compression of the features which can be found in the context. However, it is important to preserve important details which cannot be compensated or they cannot be found in the context. The compression does not need to mean the loss of information. [10]

2.2 Literary-scientific Theory and Its Methods

The common feature of almost every linguistic work that it does not include the translator during the translation process. Nevertheless, we can consider the translation as some kind of demonstration or feature of the artistic individuality of the translator. As follows, we can find the individual style of the translator and his/her own interpretation of the text. The translators methods or certain attitudes can be found in the translated text. The translation must always be in relation to the draft, its method can be defined in one way in relation to a linear scale between the two extremes, i.e. the method of accurate and loose translation, the retrospective and prospective method etc. This allows translating principles to be designated as the decision of antagonistic propositions by Savory:

1. The words of the original must be reproduced in translation.
2. Original ideas must be reproduced in translation.
3. The translation must sound like the original.
4. The translation must be read like a translation.
5. The style of the original has to be included in the translation.
6. The translator's style should be seen in the translation.
7. The translation should be in accord the original time.
8. The translation should agree with the time of the translator.
9. Something can be added or omitted in the translation.
10. Nothing should be added or omitted in the translation.

11. The verse translation should be translated as prose.
12. The verse translation should be translated as poem. [11]

2.3 Process of Translation and Its Nature

If the translation is taken as product of denotation, it may be equate to the original and observe the resemblance and differences between the two of them. This product then may render the information on how the translators work. However, to know and to understand the work of the translator it would be necessary to enter the mind of the translator to truly understand his interpretation, use of words, comprehension, how he/she uses the equivalence to express the words and figures out its problems. The goal is to find differences between works of more experienced translators and beginner translators if there are any and then provide the material for training of translators. [12]

The translation is essentially a communication when the translator decodes the message contained in the original text, reformulating it into his/her language. The communication in the translation is then decrypted again by the reader. Therefore, the semantic analysis of literary work can be accessed in two ways:

- communicational, when processes in the author's testimonies to the recipient are determined. They are specified information theory and its understanding of language as code. This theory helps to determine what should be retained in the translation and what should be replaced.
- representative, which looks at what works and what embodies the content in relation to the creator. It understands the work as a reflection of reality and during analysis, works mainly with the dialectic of the object and the subject. [13]

The second stage of the translation brings us to the perception of the work. Even the translator is the reader, who must first read the work so that he/she could properly translate and capture the idea of the work. Reading the work by the reader and the translator is the objective material transformed by the viewer and thus reader concretization appears - creating an image in the reader's mind. Therefore, it refers to diversity between the translator and the reader. For the reader, the concretization is the end of the process of the perception, however, the translator still expresses it by

language. The language is material for the realization of creative concepts, nevertheless, is also in limited extent an active participant in the creative processes. The language material affects ideological aesthetic content. This interferes into the final passive form, it resists and directs the selection of appropriate expressions, and active form, by different associations it attracts new meanings which were not included in the original work. [14]

Altogether, it may be said that the process during which the translation is created is the ratio of three units which are the focal point of all translation issues. These three units, the objective content of the work and its dual specification, the reader of the original work and the reader of the translation are necessarily different because of the differences between the two languages and the difference between two reading groups and their consciousness. Reducing these differences is the biggest problem of translators, together with efforts to analyze or somehow define these three units some theoretical problems emerge. Relations in the translation problems are important, ie. the relations between the original and the translation language (use of the results of the comparative linguistics), relations between content and form of the original and the translation (use of methods of the comparative stylistics, literary criticism and poetry) and relations between the ultimate value of the original and the translated work (use of methods of literary criticism). [15]

2.4 Traditional Translation Processes

In the translation process many processes, methods or procedures are used. Previous translation theorists (Left, Catford etc.) generally called them changes or procedures. Contemporary theorists base primarily on the work of the Vinaya and Darbelneta. These theorists used primarily seven basic processes which address the inadequacy of equivalents in TL:

1. transcription (transcription into SL)
2. calc (literal translation)
3. substitution (substitution using another language tool)
4. transposition (grammatical changes)
5. modulation (change of view)
6. equivalence

7. adaptation (adaptation of a situation to the reader) [16]

G. Vazquez-Ayora, American theorist, came during his practice to eight strategic processes which are very helpful in getting translation practice:

1. transposition
2. modulation
3. equivalence
4. adaptation
5. amplification
6. explicitation
7. omission
8. compensation [17]

During the process of translation, losses are inevitable that is why the translated text will be missing certain important features which are in the original text. According to M. Snell-Hornby, the translator should focus on minimalization of differences and not trying to translate the text as close as possible. Therefore, different linguistic varieties such as dialect, sociolect or register may be found in TL. [18]

2.5 Equivalence

The word equivalence comes from Latin origin and it implies the similarity, size, function or corresponding effect but not the sameness. It means that two things share some aspects. That is also why two texts are not alike, the translation has slight linguistic resemblance. Although they still may be the equal value as they have messages and function which are alike. It is a reason why the original text can have many translations which differ from each other but the context and main idea are preserved. It is up to the translator what words he/she will use. However, it is not known when precisely this term first appeared. According to Zenner, it emerged approximately in 1955 when machine translation started to develop. For the first man to mention equivalence in his work is considered Jakobson. Wills believes that the term was borrowed from mathematics, however, the mathematics meaning of equivalence cannot be applied to the translation and thus it has provoked wave of criticism. In 1950's, it has become evident that symmetry in translation is impossible. Therefore, terms from other disciplines were used in translation. [19] [20] [21]

Translation is more than just replacement of grammatical and lexical items

between two different languages, it also involves removal of some basic linguistic elements. However, removal of these elements from close linguistic equivalence the problem, which would determine the exact character of equivalence, will arise. According to Neubert, it must be acknowledged as a semiotic category and consist of a syntactic, semantic and pragmatic element. These elements are in hierarchical relationship where semantic equivalence is more important to the syntactic equivalence and pragmatic equivalence modifies them. They also determine what words the translator will choose when translating source text. [22]

The first equivalence might be considered linguistic equivalence where we can point out to Catford's difference between his textual equivalence and formal correspondence. Another difference is in Eugene Nida's formal equivalence and dynamic equivalence. In the textual equivalence, there are several circumstances when the translation may be very close to original even though it may seem stilted. It is usual in sacred or legal documents. It is needed to preserve features from original text. On the other side, dynamic equivalence accommodates the language, makes it more comprehensible than textual equivalence. [23]

Therefore, equivalence cannot be taken as likeness of texts because there is no likeness between two TL adaptations of the same text, hence there cannot be likeness between TL and SL text. However, there are also features that are not changing. It refers to what is important in the original text which is transferred into the translation. It establishes whether it is close equivalence or not. The level of equivalence depends on many diverse factors. According to Popovič, there are four types of equivalence:

1. Linguistic equivalence (literal translation)
2. Paradigmatic equivalence (equivalence of compounds of paradigmatic axis)
3. Stylistic equivalence (functional equivalence of compounds, focuses on expressive identity)
4. Textual equivalence (in syntagmatic structuring of a text) [24] [25] [26] [27]

However, Werner Koller classifies 5 types of equivalence:

1. Denotative equivalence (references to the real world aspects)
2. Connotative equivalence (connotations expressed in the text by particular terms and phrases, various degrees of styles of dialects)

3. Text-normative equivalence (specifies the text, a layout of a letter which differs in every language and culture)
4. Pragmatic equivalence (refers to a culture and its specifications)
5. Formal-aesthetic equivalence (refers also to successful translation of rhymes, wordplays, alliteration or assonance, it specifies formal features of the original) [28]

Knittlová in her book mentions 4 types of equivalence:

1. Lexical with full or absolute equivalence, partial and zero equivalence. [29]

The full or absolute equivalence also contains words with multiple meanings which are also symmetrical (one-word or multi-words as in the original). Partial equivalence is the most common one because of differences between cultures, geography, social environment. Zero equivalence emerge from a case of non-existent equivalent. The most common process is to borrow or adjust a word. Using another processes such as analogy basically creates partial equivalence. [30]

2. Grammatical when the translator must deal with differences between languages. [31]

The real problem is in the variance of languages concerning grammatical categories. If SL contains category which does not exist in TL or it is insufficiently developed, there is a possibility of replacing grammatical categories with lexical. If it is the opposite and TL has more categories there may problem understanding the context. [32]

3. Textual equivalence is as important as previous one and concerns organization of the text, informative structures, coherence and cohesion. [33]
4. Pragmatic is another important part which cannot be overlooked by the translator and it is embedded in the textual context and its associations. [34]

2.5.1 Overt Translations

Overt translation is one of two different kinds of the concept of discourse. This translation preserves sociocultural aspects of the original. However, it is still a translation and not another copy of original. Both the original and the translation can be

equivalent at certain degree of register, genre or text. Nevertheless, they cannot be equivalent at functional profile of the text. This functional equivalence is possible but only on the level of giving access to reader to read the original. However, if this access is a translation, there must be a switch in discourse world of linguistics and cultural references. Then the translation function/works in a different discourse world, its own. Examples of this switch are mostly the texts or speeches bind to a certain space and time. Readers of such translation understand that this was meant for another group of readers. Those texts are meant for certain people in certain period to understand. For that reason, the translation is not so meaningful for the readers, does not have the same mean. In this translation the translator's work is clear and visible because it is his/her job to grant access of these texts to other readers. It offers to the reader to observe and evaluate the text from the view of third person. [35]

2.5.2 Covert Translations

On the other side, there is covert translation which contrasts with the previous one. In this translation, the equivalence of sociocultural event should be preserved. As the translation does not act as a translation it is the task of translator to be hidden and invisible behind the translation. The covert translation functions in discourse world of translation's culture and does not involve discourse world of the original. Because the translation may change the register using cultural filter, it may then differ from original. However, the texts may not be equivalent on this level (register and text levels), they need to be equivalent on other levels, such as genre and functional profile of the text. Covert translation are commonly used in advertisements where they have to appear to be original. They need to have the same function as the original. [36]

2.6 Movie Translations

Movie translations started when the era of silent movies finished and voiced movies were created. Because in silent movies, the picture was carrier of the story. In voiced movies, the picture and sounds and voices created the story. During that time people started to talk about translating movies for audience to understand them and several methods of movie translation were created – dubbing, subtitles, voice-over, narration and free narration. [37]

Dubbing – it means replacing original audio with audio in TL. Its goal is to

present a movie in the mother tongue to the audience without any features from SL. It also adjust the translated text to cultural references. [38]

Subtitles – they are rewritten movie are TV dialogs which are displayed on the monitor or screen at the exactly same time as pronounced words. They are more condensed then actual dialog to fit the rhythm of the original. [39]

Voice-over – it is an accurate translation of the text and individual parts are read by one or more narrators. In comparison with dubbing it does not care about lip synchronization and in the background, voices or sounds can be heard which can be disturbing for audience. However, it contains few features of dubbing and subtitles as it condensates the text. [40]

Narration – it is extended voice-over, however, it has more formal grammatical structure and it is prepared beforehand. It is used mostly in movies and TV shows. [41]

Free narration – contains features of voice-over and narration, nevertheless, it does not reproduce the original. It is a new work and it differs to original audio. [42]

2.6.1 Dubbing

Dubbing is very suitable for of the movie translation, mostly for children, older people, people with eyesight problems or dyslectic problem. In addition, it does not disrupt the compactness of the movie. It helps the audience to enjoy the movie by 100%. [43]

As earlier written, dubbing is replacing the original audio with the audio in TL. It also concentrates on accurate lip synchronization. However, the lip synchronization is not the only thing which need to be taken in consideration. Mimics, gests or subtext must also be comprised in the dubbing. [44]

As for every translation, the translator is needed to translate the text, the more experienced, the better. In every dubbing studio, there are translators who concentrate on certain genre to provide the best translation possible. However, it is not only the work of translator to make the quality dubbing, the script editor is also present. Then they send the translated text to editor who lip syncs the text with movie. During the process the text is edited so it would fit the synchronization. The editor edits approximately 10-15% of the translation. Another important thing is to consider pauses between individual words, phrases, dialogs or monologs and lip movement during pronunciation of vowels and consonants. Nevertheless, the film shot is mostly not too

detailed to notice distinctions. [45] [46]

In the movie translation the method of domestication is used to adjust SL to TL and features of SL are suppressed. The problem of dubbing is that any change in translation cannot be noticed even by people who know the SL. That is where censure may be applied and information can be changed, edited or even left out to adjust the regime or morals. However, the change in dubbing is not only political but also technical to achieve the most accurate dubbing. [47]

2.6.2 Subtitles

The main advantage of subtitles is authenticity as the audience can hear the original sound and TL is not modified. That way the audience can learn new language and also enhance their reading competence. The disadvantage is that the audience has to concentrate on subtitles and movie at the same time which is for extended period of time exhausting. [48]

The translator of the subtitles translates the artistic text with polysemiotic character. The translator must express pronounced words in written manner. Sometimes the translator need to shorten the text and left out information which are extra, however, there is a loss of important parts of dialogs. In the ideal situation it is the translator, the script editor and the corrector who create subtitles. However, only the translator creates the actual text. The corrector looks out for mistakes of the translator to correct them and the script editor supervise and provide synchronization of subtitles with movie. However, these days only one person is demanded for making the work of three people and he/she must have very good knowledge of SL and TL. [49] [50]

There are two types of subtitles – open subtitles and closed captions. Open subtitles are the subtitles that can normally be seen in movies. Closed captions are hidden and only be seen when turned on. They are mostly for deaf people and people with bad hearing as they also contain sounds and acoustic signal which are crucial to the context of the movie. [51]

2.7 Translation Problems

2.7.1 Loss and Gain

As earlier said that is not exact likeness of two text, loss and gain in translation become more visible. Although, the loss in translation is more discussed than the gain in

the process which helps translator to enrich the text or clarify it. Very often, what is considered as loss in translation from SL text is replaced in the TL text. [52]

2.7.2 Untranslatability

In each translation, there is an issue of untranslatability. Each text has certain forms of untranslatability which according to Catford, can be divided into two types, linguistic and cultural. Linguistic untranslatability appears when there is no syntactical or lexical alternative in TL for SL element. Popović agrees that linguistic untranslatability is more about differences between SL and TL. However, Catford's second type, cultural untranslatability is related to cultural disparities between two cultures when there is no equivalence in TL for SL. Because no two cultures are the same, there always be difference which does not occur in the other language. The objective of the translator is to find the equivalent which would have similar or resembling/related meaning. In the case of no such equivalence, the translator must explain the word, the situation. Nevertheless, Catford does not consider full nature of culture and language and negates his type of cultural untranslatability. [53]

Popović also determines two categories. The first is similar to Catford's, the second is outside of limits of linguistics. It defines the untranslatability of phrases/expressions which cannot be expressed in suitable linguistic interpretation. [54]

George Mounin, a French linguist, thinks that because of developments in modern linguistics we can acknowledged these 3 definitions:

1. Personal experience is so unique is untranslatable.
2. Theoretically, base units of languages are sometimes incomparable
3. „Communication is possible when account is taken of the respective situations of speaker and hearer, or author and translator.“ [55]

Thus it is a work of the translator to search and find a solution to all problems. It is his task to decide what forms invariant data respecting the system of reference. [56]

2.8 Issues of 21st Century: Translation – Intercultural Communication

The translation is not only bridge between two languages, it also binds two different cultures together. When translating, both language and culture are involved,

they cannot be detached. Language is integrated in the culture, it displays and determines reality of culture and linguistic items meaning that can only be comprehend when regarding collectively with cultural context. That is why during translation also two cultures meet and it is sort of intercultural communication. [57]

As earlier written, the translation is communication between two different cultures and therefore it may be perceived as intercultural communication. This communication also varies in overt and covert translation where in the first one the original culture is preserved and in the second one the original culture is adjusted to target culture. In covert translation, the readers may not notice that they are actually reading a translation because text has been changed in the way they find familiar. The translation is the most commonly used in literary text when names, places, historical reference or another events specific to original culture are changed using similar elements in target culture. In overt translation, the reader can intercept the other culture in his/her mother tongue and then join the intercultural discussion. [58]

Cultural translation is important and also very difficult. If differences between cultures are great, the translators work is hard but also more important as it is his/her job to express the meaning of such difference. The translator must as well be aware of cultural implications in the text and be able to express them the way a reader would understand. Sometimes an explanatory note is needed. However, that is not the only thing the translator must pay attention to. A context of situation is significant when regarding who wrote it, why and who reads it and many other questions which are mirrored in the structure of the text. The context of situation likewise language is integrated in the culture as portrayed in the texts and in the real world. [59]

3 Animation and Animated Movies

Animation and movies have become the part of our lives long ago, sooner than some would imagine. The process of the realization of the animated movies made considerable progress during its almost 200 years of history - from using different inventions through drawing pictures to using computer to create the whole film. At the beginning animated films were not common until studios were created. The most popular are *Disney* and *Pixar* which is owned by Disney but produces its own films, *Hanna-Barbera* with their well-known *Tom and Jerry* series, *Ghibli Studio* with Japanese animated films. Occasionally *DreamWorks* and *Warner Bros* produce their animated films.

3.1 History of Animated Movies and Animation in Movies

Even though it may be hard to believe, the history of animated movies started centuries ago. A great number of people believe that Disney's *Snow White and the Seven Dwarfs* is the first animated movie. "However, the first known serious attempt to project drawings in motion, on a screen, was not done until 1640, by the German Athanasius Kircher. The system was very rudimentary but effective; it consisted of several layers of movable glass slides, with images drawn on them which, when manipulated mechanically, gave movement to the characters." [60] In 1824, the Englishman Peter Mark Roget came with idea that every movement can be broken down to images. He discovered the principle of 'the persistence of vision'. Two years later, the Taumantrope, a disk with different images on each side, was invented by John Ayrton Paris. In 1832, Joseph Antoine Plateau invented the Phenakistoscope. It was "series of drawings in continuous steps of motion on a disk that turned independently of another disk that had slots cut in it; looking through them caused the figures painted on the disk behind it to seem to move." [61] The next invention, the zoetrope, similar to phenakistoscope, was invented in 1867 by William George Horner but popularized 30 years later by William F. Lincoln. The praxinoscope in 1878 was first device to enable the bigger mass of people to watch a movie. It was Emile Reynaud who patented it and approximately 10 years later, he invented Theatre Optique which could project pictures and images onto screen. His first animated cartoon films were *Pauvre Pierrot*, *Le Clown et Ses Chiens* and *Un Bon Bock*. Only first one survived. In 1891, Thomas Alva

Edison created the Kinetoscope. It is also considered to be the first cinema machine. Five years later, the Lumière brothers invented Cinematographe, inspired by Edison's Kinetoscope. [62]

In 1906, producer James Stuart Blackton made *Humorous Phases of Funny Faces*. This movie is also considered as the first known animated movie. Blackton used blackboard to draw faces with chalk and make them move. Two years later, Emile Cohl's *Fantasmagorie* was created, consisting of simple line drawings. The same year, Albert E. Smith used stop-motion technique as first person to create *The Humpty Dumpty Circus*. In 1914, Winsor McCay made *Gertie the Dinosaur* (with 10, 000 drawings). He transformed it into an interactive illusion when he disappeared behind the screen and then reappeared in the animation. The revolution of incipient industry of that era was made by Earl Hurd who invented the acetate for animation. It meant less work for animators as they did not have to draw a background for each frame anymore. Three years afterwards the rotoscope were patented by Max Fleischer. It was used to capture live action motion and then used as reference for animation. In 1919, first animated series of *Felix the Cat* was created by Pat Sullivan and Otto Mesmer. It counted roughly 175 episodes between years 1919 and 1930. A year later, first colour animation was introduced to the world when *The Debut of Thomas Cat* by John Randolph Bray is released. Nine years later, Disney made his first animated film *Plane Crazy* with Mickey Mouse as main protagonist. Few months afterwards *Steamboat Willie* with Mickey Mouse was released. The film lasted less than 8 minutes. In 1930, Betty Boop made her introduction in *Dizzy Dishes*. In 1932, another Disney film *Flowers and Trees* was introduced and won Academy Award. It was first animated film using full-colour, three-strip Technicolor. In 1933, Popeye appeared with Betty Boop in seven-minute *Popeye the Sailor*. The same year, the multiplane camera which allows to make three-dimensional effect in two-dimensional cartoons, was invented by Ub Iwerks. [63] [64] [65]

In 1935, the Russian *The New Gulliver* became first full-length film with its long running time. Two years afterwards, first full-length movie was introduced in the United States and it was Disney's *Snow White and Seven Dwarfs*. In 1938, Bugs Bunny appeared for the first time in *Porky's Hare Hunt*. However he was not named until 1941. In 1940, Tom started his chase with Jerry in *Puss Gets the Boot* and Woody Woodpecker made his appearance in *Knock, Knock*. Also *Pinocchio* was released and became the

highest-earning film of the year. A year later, first animated musical, *Mr. Bug Goes to Town*, was released. In 1946, Disney announced his first live-action film *Song of the South* where animations were used in non-animated film. Disney's *Cinderella* was released in 1950 and returned to feature animation. In the late 50s Hanna and Barbera formed their own company after their success with *Tom and Jerry*. In 1958, they introduced *Huckleberry Hound* as the first half-hour cartoon TV program. Two years later, they announced *The Flintstones* who were aired in prime time. In 1968, Disney announced *Winnie the Pooh and the Blustery Day* which won the Academy Award. The very first X-rated animated film Ralph Bakshi's *Fritz the Cat* was introduced in 1972. In 1973, first computer-generated images were used momentarily in *Westworld*. Two years later, George Lucas found innovative special-effects company Industrial Light & Magic. [66] [67]

The film *Tron*, made in 1982, is the first movie where computer-generated images are widely used. The first computer-animated film *Luxo Jr.* made by Pixar was introduced in 1986 and receives an Academy Award nomination. *The Simpsons* were introduced in 1987 as spots on the Tracey Ullman Show. In 1991, as the first animated movie *Beauty and the Beast* received Oscar nomination for Best Picture. Two years later, *Jurassic Park* was first live-action movie with photorealistic computer-animated creatures and Tim Burton's stop-motion *Nightmare Before Christmas* was released. The first computer-animated film, *Toy Story*, was introduced in 1995 and makes more money at the box office than other films. In 1997, the theatres were Japan are hit by Hayao Miyazaki's *Princess Mononoke* which became the biggest hit of all times in animated and live action films. Two years later, it appeared in US theatres. In 1999, *Star Wars Episode I: The Phantom Menace*, was featured as the first film to use computer-generated imagery broadly and pervasively with its special effects and way of supporting characters. In 2002, *Shrek* as first animated movie won The Oscar for Best Animated Film. The movie *The Polar Express* was first fully-animated film using motion capture technology to create characters in movie in 2004. [68] [69]

3.2 Production of Animated Movies

Firstly, animators had to draw every picture with their hands on transparent plastic sheet, called cel. The outlines were drawn by ink on upper side of the cel and then it was coloured on the reversed side to let the outlines stand out. With 24 or 25

FPS, it is not difficult to imagine why early animated films were short, approximately 4 to 6 minutes long. First helpful invention was made by Earl Hurd who invented the acetate for animation. It is another cel for background which saved animators their time because they did not have to hand-draw it again. After that they photographed the result and then used a movie projector to play back the sequence of cels. It then produced the illusion of motion. Still, artists and artificers had to spend considerable amount of time, assets and effort to produce full-length animation. [70]

Though progress of plastic industry affected the animation in a way of the plastic cels were used. Thanks to great number of polymers manufactured in 20th century, few were chosen to create cels for animation for their physical properties – colourlessness, transparency and flexibility which were important. Later, acetate was replaced by polyesters because it did not need plasticizers. Nowadays, animators use different programs such as Adobe Premier, Adobe After Effects, Photoshop and others to create films on computer, to create characters or buildings for live-action movies. Although some studios still use hand-drawings mostly to create storyboard, important part of pre-production. Mostly Japanese anime uses hand-drawing for creation of animated series, not just storyboards, and then just coloration is added with computer programs. [71]
[72]

4 Shrek Movies

The first movie of well-known *Shrek* series appeared in 2001 and year later it wins the Oscar for the Best animated film. It is a story of an fearful ogre named Shrek who agrees to free princess for Lord Farquaad only to fall in love with her. However, the princess has her own secret, which is the curse that transforms her into an ogress after dawn. After a few misunderstandings, the movie ends with two happy endings. One for Shrek and princess Fiona when they get married and second for Donkey, Shrek's friend, and Dragon from the tower where princess was held. Three years later, *Shrek 2* appeared in theatres with new friends, more surprises and new unexpected villain, Fairy Godmother. And as ever, everything ends with happy ending. Except for Fairy Godmother.

4.1 Plot Summary of Shrek and Shrek 2

Shrek – After all of the fairy tale beings invaded Shrek's house in swamp, he decides to see Lord Farquaad, followed by Donkey, to ask him to restore his peace in swamp. Lord Farquaad agrees with one condition. Shrek must rescue princess Fiona, who Lord Farquaad have decided to marry, from tower guarded by Dragon. For the sake of his home, Shrek agrees and together with Donkey, they set out on the trip. When reaching the tower, they decide to split up to find princess Fiona. During the search, donkey finds the Dragon and tries to sweet-talk it. But then he finds out that the dragon is actually a female and she starts liking donkey, taking him with her. In the meantime, Shrek finds Fiona in bed and shakes her to wake her up. On the way from the castle, Shrek also saves Donkey from Dragon and all three escape from the castle. On their way to Lord Farquaad, Shrek and Fiona start to like each other. During nights, Fiona wants to stay indoors. Once, the hiding place for her is a windmill where Donkey reveals Fiona's secret. Over the night she turns into ogress because of the curse from her childhood and only true love's kiss can save her. Next morning, Shrek, misled by the part of the conversation he has heard at night, behaves cold and takes Fiona to Lord Farquaad. Then, he returns to his swamp which is now peaceful. But he misses Fiona and when Donkey shows up to inform him that Fiona would soon be married, he persuades Shrek to win Fiona's love. With Dragon's help, who followed Donkey from her tower, they soon reach the castle. When interrupting the wedding, which holds place

before dawn, Fiona transforms into ogress in front of everyone. Scared Lord Farquaad commands Shrek to be killed and Fiona to be imprisoned. However, before guards can act, Dragon eats Lord Farquaad and spits out his crown. After, Shrek confesses his love to Fiona and they kiss. Fiona is surprised by the fact that she is still an ogress. Soon after they are married and take off to honeymoon.

Shrek 2 – The movie starts with Prince Charming trying to save princess Fiona, only to find out that she has already been saved and is married. Then, the movie shows Shrek and Fiona on their honeymoon. When they come home they receive a letter from Fiona's parents, the King and the Queen of Far, Far Away. They want to know Fiona's husband, therefore they have to take off with Donkey to visit them. Everybody awaits them. However, everyone is surprised that both are ogres. Including Fiona's parents. During their first dinner Harold, the King, and Shrek fight. Next day Harold decides to get rid of Shrek and hires Puss in Boots. Meanwhile Fairy Godmother wants Charming, her son, to marry Fiona. Later Shrek finds diary of Fiona where she dreamt of becoming Mrs. Charming. Minutes after Harold tells Shrek that he wants to reconcile with Shrek and tells him to meet in the woods. Next day Shrek and Donkey get lost in the woods and get into fight with Puss in Boots when Shrek finds out that Harold hired Puss to kill Shrek. Soon after the fight, they decide to make peace and together they go to Fairy Godmother's factory of potions to get Happily Ever After for Shrek and Fiona. They burst into factory, steal potion and make a mess in the whole building. Then Donkey and Shrek drink from potion and next morning Shrek becomes handsome man and Donkey is a stallion. Rushing back to castle, Shrek is deceived by Fairy Godmother who persuades him that Charming as Shrek would be better option for Fiona. However Shrek overhears the conversation about Fiona falling in love with Charming because of love potion and decides he wants her back. However, they are arrested and then saved by Shrek's friends. To get to the castle, they visit Muffin man "who cooks them up a Gingerbread Man the size of Godzilla" [73]. Shrek and others get into castle just in the moment when Charming is trying to kiss Fiona. They fight with Fairy Godmother, but Charming still manages to kiss Fiona. However, Fiona hits Charming into head. Fairy Godmother wants to take away Shrek's happiness but she hits Harold and turns him into his original form – a toad. Then he apologizes to Shrek for his bad behaviour and party begins. At the end Dragon comes to castle to meet Donkey and to tell him he became father.

5 Analytical part

This part consists of commenting on and analyzing cultural and language differences between the original language of Shrek and Shrek 2 movies, subtitles and dubbing. The website titulky.com was used to acquire subtitles for both movies. After watching both movies, 21 examples from both movies were selected for this part of work. First 10 examples are from Shrek. They were selected during the observation of the movie and comparison of the original text with subtitles and Czech dubbing with the original script. As there were not so many differences between them, only 10 were chosen from the first movie. For the second movie, the same process of obtaining examples was used. Shrek 2 had more differences and cultural references, however, only 11 of them, which would provide the best example, were chosen. For each example, the footage was given for easier orientation in movies. Each example from the original text has its corresponding dubbed translation, though, only some examples from subtitles. The reason is, that mostly they were translated literally or were missing due to omission caused by long dialog or a different reason.

Literary translators have methods of translation which could also be applied on movie translations, nevertheless, movie translators have to consider the development of the movie and what is visible in the movie to adjust the translation of subtitles or the dubbing. On that account, subtitles and dubbing have shorter speech as to fit it in the scene which can be proved by chosen examples in the table below this text. Each translator is unique and has unique approach to a translated text. That would be the reason why the dubbing and subtitles do not correspond every time as also presented in the table.

The quality of the translation is visible in the dubbing because dubbed movies are screened in cinemas, thus more competent translators are hired for the translation. Even though it also must be compressed due to different length of Czech and English sentences. On the other hand, anyone can translate subtitles and with corresponding program insert them into a movie or prepare a document in adequate format, therefore, subtitles which are not enclosed to the movie (DVD) tend to have lesser quality then the dubbing. While watching Shrek 2 movie, some mistakes in subtitles were clearly visible as if the translator did not even watch the movie and translated it without considering the environment and the situation that characters were in.

Shrek

Source language	Subtitles	Dubbing
1. Once upon a time...		Bylo, nebylo...
2. You might have seen a housefly , maybe even superfly .	Není to moucha ani Superman .	Možná znáte létajícího Čestmíra nebo Saxánu .
3. They was trippin' over themselves like babies in the woods .	Stráže zmizeli jako strašidla v poledne.	Oni se málem přerazí aby byli tytam .
4. He huffed and he puffed and he ... signed an eviction notice .	Seděli jsme v domečku, vařili kašičku ... a ted' jsou z nás bezdomovci .	Seděli jsme v domečku, vařili kašičku ... a ted' jsme bezdomovci .
5. Do you know the muffin man ? Muffin man? ...	Každý den přilétá k nám. Včelka Mája? ...	Každý den přilétá k nám. Včelka Mája? ...
6. I'm here till Thursday. Try the veal!	Jsem tu do čtvrtka. Domluvte se s manažérem .	Jsem tu až do čtvrtka. Těšte se .
7. Run, run, run, as fast as you can. You can't catch me. I'm gingerbread man.		Mám tě na lopatě perníčku. Jako Mařenka a Jeníčku, totiž Jeníčka a Mařenku.
8. It's brimstone . We must be getting close. Yeah, right brimstone . Don't be talking about brimstone . I know what I smell. It wasn't no brimstone . It didn't come off no stone either.		To je síra , myslím, že tam brzo budeme. Jo, jo, prej sejra . Vím co jsem cejtil a sejra to tutově nebyl. Ten bych poznal, to si piš.
9. Donkeys don't have layers. We wear our fear right out there on our sleeves . Donkeys don't have		Oslové nemají vrstvy. Ze strachu zalízáme pod krunýř . Oslové nemají krunýř .

sleeves.		
10. Never fear, for where there's a will, there's a way and I have a way.	Neboj, když se chce, prostředek se najde. A já mám prostředek.	Kdo chce kam, pomozme mu tam. Čum, vole obře.

Shrek 2

Source language	Subtitles	Dubbing
1. Once upon a time in a kingdom Far, Far Away.	Kdysi dávno v Království Na míle daleko.	Bylo nebylo, v království Za sedmero horami.
11. How about a game of Parcheesi?		Dáme si partičku Člobrda?
12. Somehow I don't think I'll be welcome at the country club.	Ale něco mi říká, že se jim moc do krámu hodit nebudu.	Pochybuju, že mně přivítají s otevřenou náručí.
13. The bush shaped like Shirley Bassey!		A toto křoví vypadá jako Halina Pawlowská.
14. Give him the Bob Barker treatment.	Ohol ho.	Nejsme Srstka s Kubišovou.
15. They got drunk and start. Beating me with a stick, going 'Piñata'! What is a 'Piñata' anyway?		Zpili se pod obraz boží, mlátili. mně a křičeli: Oslíku, otřes se. Nechápu co po mě chtěli
16. That's the old Keebler's place.		Tady bydlí Béd'a Trávniček.
17. And if you think that I'll be smearing Vapor Rub over your chest, think again!		A jestli se myslíš, že ti pak budu mazat prsa francovkou, seš na omylu.
18. The coaches are lined up as the cream of the crop pours out of them like Miss Muffet's curds and whey.	Kočáry se tu mačkají jak sardinky v oleji.	Kočáry stojí v řadě a smetánka se z nich valí jako sladká kaše z kouzelného hrnečku.

19. Folks, it looks like we're up chocolate creek without a Popsickle stick.		Tak panstvo, vypadá to tak, že jsme do té kaše zapadli až po uši.
20. He's down on Drury Lane.	Žije na Pochmurné ulici.	Má pekárnu v Perlovce.
21. There it is, Mongo.	Támhle je to Goleme.	Támhle je to Buchto.

1. The scenes in **Shrek [0:00:45 – 0:00:47]**, **Shrek 2 [0:00:51 – 0:00:56]** Once upon a time is now commonly used idiom mostly as beginning of English and American fairy tales and it means “a long time ago”. It may also refer to an event in the past that we would like to be still happening now. It has English origin, however, it is not known how old exactly this phrase is. Examples in the Oxford English Dictionary date back to 1835. Nevertheless, it is believed that even at that time the phrase was already frequently used. In both movies this phrase is used as an introduction to a tale. In Czech translation of the movie phrases '*Bylo nebylo*' and '*Kdysi dávno*' are used which are common in Czech culture at the beginning of the fairy tale since the creation of fairy tales and the usage depends on the narrator. Phrases are Czech origin, nonetheless, the date of creation is unknown because it was introduced with first Czech fairy tales. In both, the subtitles and the dubbing, translators used connotative equivalence. In second movie, there is a phrase '*Once upon a time in a kingdom Far, Far away*'. The translation in Czech is '*Bylo nebylo v království Za sedmero horami*' which implies that the kingdom is very far, far away. The translation of subtitles uses '*Kdysi dávno v království Na míle daleko*'. The first part '*Kdysi dávno*' is, as mentioned, also generally used. However, the second part '*Na míle daleko*' is literal translation (linguistic equivalence) and is not as used as '*Za sedmero horami*' which would be connotative equivalence. [74] [75]

2. The scene in **Shrek [0:06:13 – 0:06:13]** At the beginning an old woman is trying to sell Donkey and during the struggle, they hit the cage with a fairy and her fairy dust lands on Donkey who starts flying saying: '*You might have seen a housefly, maybe even superfly*'. Word *superfly* is originally African-American slang from 1971. It means “excellent” or “superior”. For Czech subtitles it was translated as '*Není to moucha ani Superman*' which is partly literal translation and partly a reference to superior being created by American DC comic book authors – Superman. As a result the literal

translation and the compensation were used in subtitles. In the dubbed version they are referring to Czech series from 1983 '*Létající Čestmír*' and the Czech movie '*Dívka na koštěti*' from 1971 where both, Čestmír and Saxána, can fly. In '*Létající Čestmír*' they use flower to fly by smelling it which is almost the same as the fairy dust. Saxána in '*Dívka na koštěti*' uses a broom to fly because she is a witch. Thus, method of adaptation was used in the dubbing because of the shifting in cultural environment and it is uniquely bind to the source culture. [76]

3. The scene in **Shrek [0:07:33 – 0:07:35]** Using the phrase '*They was trippin' over themselves like babies in the woods,*' Donkey refers to guards which were afraid of Shrek and ran away as fast as possible even tripping over their feet to get away very fast. In Czech subtitled translation they mention spirits disappearing during the noon and in dubbing '*Oni se málem přerazí aby byli tytam*'. Both versions mean the same, that they disappeared very fast as if something was chasing them, however, the style is different. Meanwhile the subtitled translation is more formal or in standard language, the dubbed version is more informal, almost slang. Therefore, subtitled version would be translated by using pragmatic equivalence and dubbing is translated using connotative equivalence.

4. The scene in **Shrek [0:13:58 – 0:13:59]** Phrase '*He huffed and he puffed*' is taken from English version of *The Story of the Three Little Pigs*. It means “to complain loudly and express disapproval” and is used mostly in informal way. In the movie, one of the Three Little Pigs said the phrase. Both the dubbing and subtitles were translated the same way '*Seděli jsme v domečku, vařili kašičku*' as this phrase is also commonly used in the Czech version of The Three Little Pigs story. In both cases translators used pragmatic equivalence as it relates to Czech fairy tale culture. [77]

5. The scene in **Shrek [0:16:29 – 0:16:36]** When Lord Farquaad investigates the Gingerbread man about fairy tale creatures, the Gingy starts talking about *The Muffin Man* which is a children's song '*Do you know the muffin man?*' of English origin. The Gingy may also refer to his creator the Muffin man who lives on Drury Lane as mentioned in the Shrek 2. In Czech translation they mention the song Včelka Mája which is known to children in the Czech Republic as the song '*Do you know the muffin man?*' is only known to English children. Translators used adaptation as the English song is not known in Czech republic and adapted it to the audience in a manner they would understand using the most widely known Czech song Včelka Mája.

6. The scene in **Shrek [0:24:14 – 0:24:16]** *'I'm here till Thursday. Try the veal!'* was commonly used in 1940's and 1950' when performers were performing in a club. By *'I'm here till Thursday'* they reminded the audience about their schedule which later became cliché and ended the performance. The second part *'Try the veal.'* was to help the bar sales and also divert attention from the performer. Now, it changed into *'Don't forget to tip your waitresses.'* Both, the dubbing and subtitles translated the first part using literal translation as there is no special reference in Czech language. Nevertheless, they divide in the second part when subtitles translated it as: *'Domluvte se s manažérem,'* by which they may imply that Shrek does not want to be bothered and transfer the attention of the audience. The translator may used connotative equivalence. In the dubbing, it was translated as: *'Těšte se.'* It can be seen that dubbed version is shorter, probably to fit lip synchronization as both the dubbing and the original texts are rhythmically the same, they have 3 syllables. Also, it is often used when bidding farewell at the end of TV shows or performances. Thus, it may be considered as compensation. [78]

7. The scene in **Shrek [0:15:58 – 0:16:02]** During Lord Farquaad's investigation, he broke off the legs of the Gingerbread man and played with them saying *'Run, run, run, as fast as you can. You can't catch me. I'm gingerbread man.'* which is the fairy tale as well as a song about the Gingerbread man escaping from different pursuers. Czech fairy tale equivalent would be *'O koblížkovi'*. However, translators have chosen *'Mám tě na lopatě perníčku. Jako Mařenka a Jeníčku, totiž Jeníčka a Mařenku.'* which in English would be the story of Hansel and Gretel. Translators were probably referring to a baking tin on which the Gingerbread man is laying. That would be similar to the fairy tale when the witch puts *'Jeníček a Mařenka'* on a peel. If we consider that the translation was based on the similarity of baking tin and peel it would be denotative equivalence.

8. The scene in **Shrek [0:27:59 – 0:28:09]** When Shrek and Donkey come to the castle where the princess is, Donkey makes fun of the bad smell believing it is Shrek. Shrek then explains: *'It's brimstone. We must be getting close.'* However, Donkey is not very bright and he does not know that brimstone is actually sulphur stone near volcano and says: *'Yeah, right brimstone. Don't be talking about brimstone. I know what I smell. It wasn't no brimstone. It didn't come off no stone either.'* In Czech translation they used homonyms *'síra'* a *'sýr'* in slang form *'sejra'*. *'To je síra, myslím, že tam brzo*

budeme.' *'Jo, jo, prej sejra. Vím co jsem cejtil a sejra to tutově nebyl. Ten bych poznal, to si piš,*' and it may be considered as compensation as the translator exchanged 'brimestone' for 'síra' and 'sejra' in order to achieve the homonymic wordplay.

9. The scene in **Shrek [0:28:43 – 0:28:46]** During the quest Donkey says that he is not like he ogre: *'Donkeys don't have layers. We wear our fear right out there on our sleeves.'* which means that his fear is obvious to everyone. Shrek answers to him that: *'Donkeys don't have sleeves,'* which they literally do not. In Czech translation, it was translated as hiding under the shell: *'Oslové nemají vrsty. Ze strachu zalízáme pod krunýř.'* *'Oslové nemají krunýř.'* and this would be considered as pragmatic equivalence using Czech phrase 'zalézt pod krunýř'.

10. The scene in **Shrek [1:11:01 – 1:11:04]** As Shrek realizes that he wants to see Fiona, he fears that he and Donkey will not make it in before wedding of Fiona and Lord Farquaad. Thereupon, Donkey says: *'Never fear, for where there's a will, there's a way and I have a way.'* It is a proverbial cliché dated back to 1640, nevertheless, the meaning in that time was slightly different. In this form, it has been repeated since 1800s and expresses that despite obstacles, if you genuinely want something, you will find way no matter what and Donkey says that he even has a way to solve it. The subtitled version is very close to the literal translation of this proverb: *'Neboj, když se chce, prostředek se najde. A ja mám prostředek.'* However, it is not a proverb as in the dubbing where the translators used old Czech proverb: *'Kdo chce kam, pomozme mu tam.'* which should mean to allow a person to continue in his/her action in any way, even harmful to him/her, if the person insists. The translators of subtitled version used linguistic equivalence while the translators of dubbed version used pragmatic equivalence as translation method. [79] [80] [81]

11. The scene in **Shrek 2 [0:05:31 – 0:05:32]** After the marriage of Shrek and Fiona, they come back and meet Donkey in their house who proposes to play a game called "Pacheesi". It is an old Indian race game, in England known as "Ludo". This game is very similar to Czech game "Člověče nezlob se". However, it is played counter-clockwise and has more space for pawns. That is why Czech translation in dubbing and subtitles are both very accurate as the games are very much alike and they use connotative equivalence. [82]

12. The scene in **Shrek 2 [0:07:44 – 0:07:46]** During the argument between Shrek and Fiona about visiting her parents, Shrek disputes that: *'Somehow I don't think*

I'll be welcome at the country club.' Country club is a suburban club for recreation and socializing, often it is one that only people with money and high social status may enter. By that, Shrek wanted to tell that Fiona's parents will not like him because he is an ogre which means no money, no social status. The Czech translation for subtitles is *'Ale něco mi říká, že se jim moc do krámu hodit nebudu,'* also referring to the reality that he will not be welcomed. However, there is certain hint that there is also another reason why as he is an ogre and she is the princess – two contradictory roles in society. Nevertheless, this hint is not visible in dubbing: *'Pochybuju, že mně přivítají s otevřenou náručí.'* The subtitled version is more accurate using pragmatic equivalence while the dubbing uses modulation. [83] [84]

13. The scene in **Shrek 2 [0:31:34 – 0:31:36]** As Shrek would like to bond with Fiona's father, he and Donkey get lost in the woods and when Donkey repeats directions they were given by the king he mentions: *'The bush shaped like Shirley Bassey!'* who is a famous Welsh singer mostly known for her 3 James Bond songs. In Czech translation Shirley Bassey is exchanged for Halina Pawlowská who is a Czech script writer, host, literary adviser and journalist. Although, they do not have similar features, in the movie the bush is shaped as a slightly chubby woman, therefore translators use denotative equivalence. [85] [86]

14. The scene in **Shrek 2 [0:33:40 – 0:33:42]** In the scene when Puss in Boots spits out a hairball, Shrek picks him up and ask Donkey what should they do to him and Donkey says: *'Give him the Bob Barker treatment.'* Bob Barker is an American animal rights activist who also hosted "The Price Is Right". He is also well-known when he reminded people to neuter their pets to keep low population. It may also mean to be publicly humiliated by a female, however, it involves only humans. That is why the subtitles translation: *'Ohol ho.'* is not accurate as Donkey was referring to neutering the Puss, which is permanent, and not humiliating him by shaving, which is only temporary. The dubbing translation is more precise as both Srstka and Kubišová are animal right activists, however, they are not against the neutering, that is why Donkey said we are not Srstka and Kubišová. Translators of dubbed version used denotative equivalence as Bob Barker, Srstka and Kubišová are animal rights activists. However, translators of subtitled version used connotative equivalence. [87]

15. The scene in **Shrek 2 [0:35:01 – 0:35:06]** During Donkey's remembering of the saddest moment of his life, he says that: *'They got drunk and start. Beating me with*

a stick, going 'Piñata!' What is a 'Piñata' anyway?' Piñata is a kind of container made from paper or ceramics, even cloth and is filled with candy or toys. Children then hit the Piñata with a stick, their eyes covered, to break it and get candy and toys. The most common shape of Piñata is a horse or a donkey. That may be the reason why script editors have chosen it. Czech dubbing translated it as: *'Spili se pod obraz boží, mlátili mně a křičeli: Oslíku, otřes se. Nechápu co po mě chtěli.'* It refers to the fairy tale "Oslíčku, otřes se" in which after saying that phrase, the donkey started to give money to his owner which is very similar to the Piñata as they both give either money or candy and toys. As Piñata and "Oslíčku, otřes se" are similar in function and they refer to culture, thus, the translator used pragmatic equivalence.

16. The scene in Shrek 2 [0:38:48 – 0:38:49] In the middle of the movie, Shrek, Puss and Donkey arrive to Fairy Mother's cottage/factory of potions and hexes and Donkey says: *'That's the old Keebler's place'*. What he refers to is the TV commercial on United Biscuit Company and its Keebler brand. Advertisements were and are made on presumption that elves that live in a hollow tree produce those cookies. Old elves did not have very good name and were often depicted as kind of mean and troublemakers, which may be the reason why Donkey did not want to enter the cottage/factory as it reminded him of haunted place. Czech dubbing refers to Béd'a Trávniček who is part of the Mountfield commercial, at first animated, now played by a human actor. He is essential part of the commercial as are the elves in Keebler's commercial. It may be said that the similarity is in animated characters as Béd'a Trávniček was still animated during the dubbing production, translators may have used denotative equivalence. Nevertheless, the pragmatic equivalence may also have been used as Keebler Company is bound to American culture the same way Béd'a Trávniček is bound to the Czech. [88]

17. The scene in Shrek 2 [0:46:42 – 0:46:45] Before consuming the potion Shrek, Donkey and Puss have stolen from Fairy Godmother, Donkey warns Shrek that he may be allergic to it and that he (Donkey) will not smear Vapor Rub over Shrek's chest. The VapoRub is an ointment which suppresses minor cough and even relieve from minor aches. It has to be rubbed on chest and throat. In Czech Republic, we use Alpa (francovka) which is herbal solution and helps to alleviate the pain in every part of body even though it is not used for relieving from cough. Denotative equivalence was used as both are medicine used for alleviating pain and are smeared across the affected place. [89]

18. The scene in **Shrek 2** [1:01:10 – 1:01:14] As the ball is coming, many princesses and 'celebrities' come to congratulate Fiona and Shrek. Meanwhile the reporter announces: *'The coaches are lined up as the cream of the crop pours out of them like Miss Muffet's curds and whey.'* Another nursery rhyme "Little Miss Muffet" is used in Shrek movie and as many nursery rhymes its origin is not exactly known. The script writers may want to express that there are many people who wants to see and congratulate princess Fiona on her wedding and that more people are still coming. In Czech subtitles it was translated as: *'Kočáry se tu mačkají jak sardinky v oleji.'* which in general refers to that there are so many people that they do not have a place to park their coaches. However, the dubbing is more accurate, more interesting and it refers to a fairy tale "Hrnečku vař". The same as the never-ending gruel coming out from the cup, the crowd is also getting bigger and bigger. In dubbed version the pragmatic equivalence is used as it mentions the story well-known in the Czech Republic. Nevertheless, in subtitles they used connotative equivalence as the phrase is expressed by particular term and in informal way. [90]

19. The scene in **Shrek 2** [1:06:35 – 1:06:38] *'Folks, it looks like we're up chocolate creek without a Popsickle stick,'* was the Gingerbread man's phrase when they were going to escape from a prison to storm the palace and they find out it will not be easy. It basically means that they are in trouble and they cannot see a way to solve that problem. They even used connotation with pastry because the Gingerbread man said it. The original phrase should be *'We're up the creek without a paddle'*. The Czech translation *'Tak panstvo, vypadá to tak, že jsme do té kaše zapadli až po uši.'* is proper as it also refers to a situation with no way out or a very difficult way out. In original text, they used modulation to adjust to the type of the movie. In dubbing, the text is cultural bound, thus, it is pragmatic equivalence. [91]

20. The scene in **Shrek 2** [1:06:44 – 1:06:45] To get to the palace Shrek had an idea to create a gigantic Gingerbread man and asked the Gingy if he knows where the Muffin man lives. He said, he lives on Drury Lane which was for a long time street of the worst slums in London where public houses and gin palaces were common. Now, this term is mostly associated with the Theatre Royal and the New London Theatre. Dubbed version *'Má pékárnu v Perlovce,'* is very accurate as Perlová street was also known as street of sin and it also ceased to exist some time ago. Therefore, the translation of the phrase in subtitles *'Žije na Pochmurné ulici,'* is far from the real

meaning and is not appropriate as the association is clearly visible. They might have confused “Drury” with “dreary” which would explain the subtitled translation. The similarity of the original text and dubbing is now obvious, therefore we can say that denotative equivalence was used in translation. Regarding subtitled version, translators may have used linguistic equivalence if agreed on confusion of two words. [92] [93]

21. The scene in **Shrek 2** [1:07:32 – 1:07:33] After baking the gigantic Gingerbread man, Shrek directed him to the palace: *'There it is, Mongo'*. Mongo is an abbreviation from the word “humongous” and it means “huge”. It may also refer to a person who is not very intelligent. Both can be applied to the Mongo as he is both huge and not as intelligent as his smaller 'brother' Gingy. In subtitles, they translated Mongo as ‘Golem’ which is not as good as the dubbed version 'Buchta'. Even though Golem is also big and handmade, there is a difference between them as Golem can only be brought to life by a magic token and if removed it becomes a dust. The Mongo was not brought to life by any magic. That is where dubbed version 'Buchta' is more specific as it hints a huge moving pastry. By translating Mongo as Golem, translators of subtitles could use adaptation either from Jewish Golem or Czech movie *'Císařův pekař'* and *'Pekařův císař'*. [93]

6 Conclusion

The work of movie translators or literary translators is very important as they allow people to read articles, books, websites or to see movies written/made in foreign language in their native language. Their work is to bring closer new cultures, new ideas, maybe even solutions how to solve problems. However, they cannot translate it in any way. Translators have to concentrate on what is relevant and conserve the meaning, the author's idea in the work. Therefore, it leads to the necessity of having the knowledge of the source language cultural background. Thus, translators can adjust cultural references from the foreign language to the native language of readers or audience to understand.

First part of this work contains theory of translation, its brief history of the evolution affected by many linguists who at the beginning considered the translation as a mechanical process rather than a creative. Many of linguists contributed to the theory with new approaches, ideas or explanations which cross at some point. They also defined problems of the translation which emerge from dissimilarities between two different languages. Another case is the movie translation which must consider more aspects as the literary translation. The visual part is also relevant during the translation as the translator cannot use any cultural or situational references. Though, it is not the only complication in movie translation. Omission in the dubbing or subtitles is very common because the translator must also acknowledge the length of the dialog or a scene and accommodate the translation to it. Despite this complication, subtitles are more predisposed to omit a phrase because audience has to read them in order to understand the movie, thus, subtitles must be short and also fit the scene.

The second chapter discuss brief history of animated movies from the beginning which is not set to exact date as each arguing group define it differently and production of animated movies when people used blackboards, papers or cels to draw a movie. It took a lot of time as each picture must have been drawn separately. Now, it is easier using computers and various programs which help today's cinematography achieving even realistic look.

The objective of this work was to compare the Czech dubbing and subtitles with original script of Shrek and Shrek 2 movies and comment on the translation. Examples were selected during the observation of both movies and simultaneous comparison of the Czech dubbing with the original script and the original text with subtitles. The

original script examples were arrayed in the table along with the corresponding dubbing and subtitles. In the table, the omission and shortening of the text could be perceived. Also, shorter length of subtitles can be view which as mentioned is mostly caused by the length of the scene. Because of the omission or literal translation not all subtitled examples were written in the table. Each example has corresponding footage for easier working. In the commentaries, it is visible that the most used method of the translation in these movies was equivalence (denotative, connotative and pragmatic) and literal translation which was more frequent in subtitles then in the dubbing as many references concern cultural remarks. It is not surprising that pragmatic equivalence was used more times than denotative and connotative equivalence. Many examples were culture bound and they could be explained in Czech language having the same or very close meaning.

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9 Abstract

This bachelor thesis deals with the subject of the dubbed and subtitled translation in of Shrek and Shrek 2 movies and their comparison with the original text of movies. The theoretical part incorporates general theory of translation which develops into various processes and methods of the translation which were created by linguists across the world. The work also concerns the equivalence, problems of translation, dubbing and subtitles. On grounds of the analysis of animated movies, a short chapter on the history of animated movies, the movie production and the summary of both movies was added. Analytical part of the work contains the table with selected examples from both movies and the commentary to particular examples.

10 Resumé

Tato bakalářská práce se zabývá tématem překladu dabingů a titulků ve filmech Shrek a Shrek 2 a jejich porovnáním s originálním textem filmů. Teoretická část obsahuje obecnou teorii překladu, která se dále rozvíjí do různých postupů a metod překladu, které byly vytvořeny lingvisti z celého světa. Práce se dále zabývá ekvivalencí, problémy překladu, dabingem a titulky. Z důvodu analýzy animovaných filmů byla připojena krátká kapitola o historii animovaného filmu, tvorbě filmu a shrnutí dvou rozebíraných filmů. Analytická část práce obsahuje tabulku s vybranými příklady z obou filmů a komentář k jednotlivým příkladům.

11 Glossary

Words for the glossary were chosen considering their polysemy and their probably unknown meaning, expressing their interpretation which correspond with the analytical part of the work.

English language	Czech translation
abbreviation	zkratka
baking tin	forma na pečení
brimstone	síra
counter-clockwise	proti směru hodinových ručiček
curds	tvaroh
divert	odvést
eviction notice	výpověď
footage	stopáž
gruel	ovesná kaše
hex	čáry
hollow tree	dutý strom
humongous	obrovský
chubby	baculatý
lip synchronization	synchronizace na rty
magic token	magický symbol
neuter	vykastrovat
nursery rhyme	říkanka
ointment	mast
pastry	cukroví
peel	pekařská lopata
pursuer	pronásledovatel
screen	obrazovka, promítat
script	scénář
solution	roztok
spirit	duch
suburban	předměstský
superfly	úžasný, lepší, nadřazený
syllable	slabika
whey	syrovátka

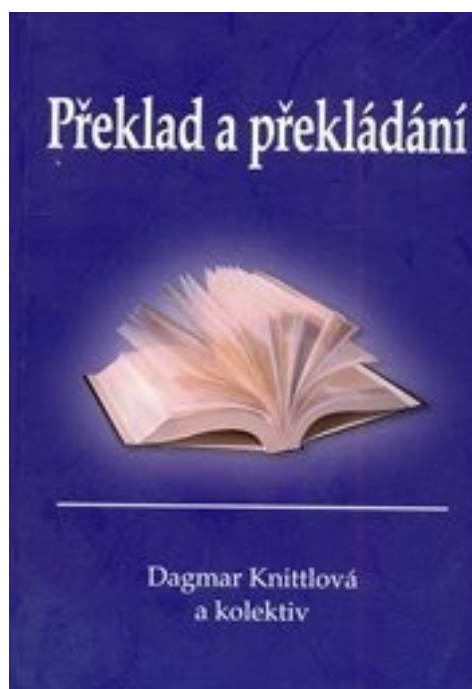
12 Appendices



Pict. 1. Jiří Levý



Pict. 2. Jiří Levý – Umění překlada



Pict. 3. Dagmar Knittlová - Překlad a překládání



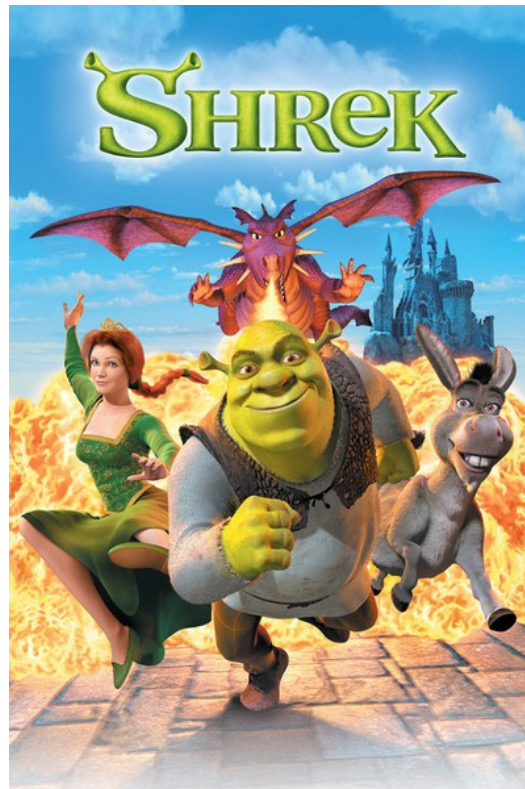
Pict. 4. Juliane House



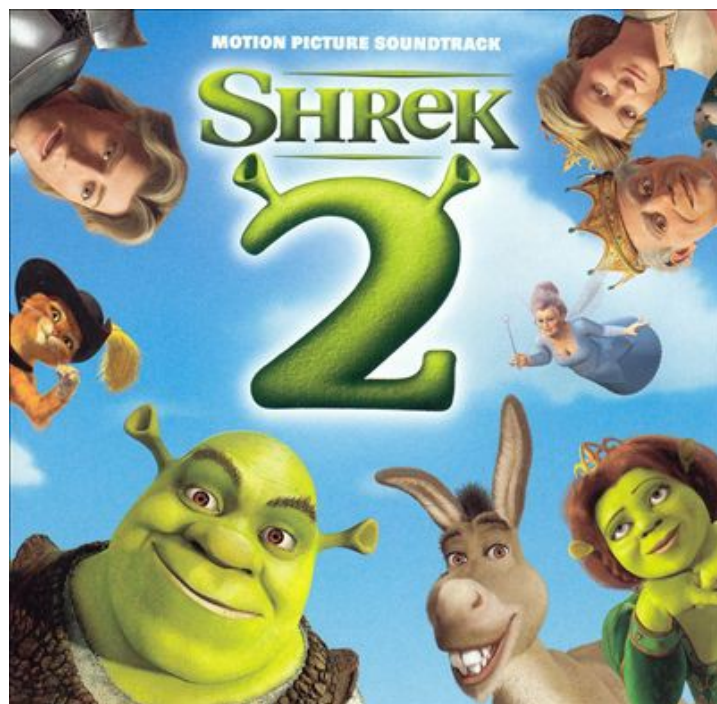
Pict. 5. Juliane House – Translation



Pict. 6. Susan Bassnett



Pict. 7 . Shrek



Pict. 8 Shrek 2